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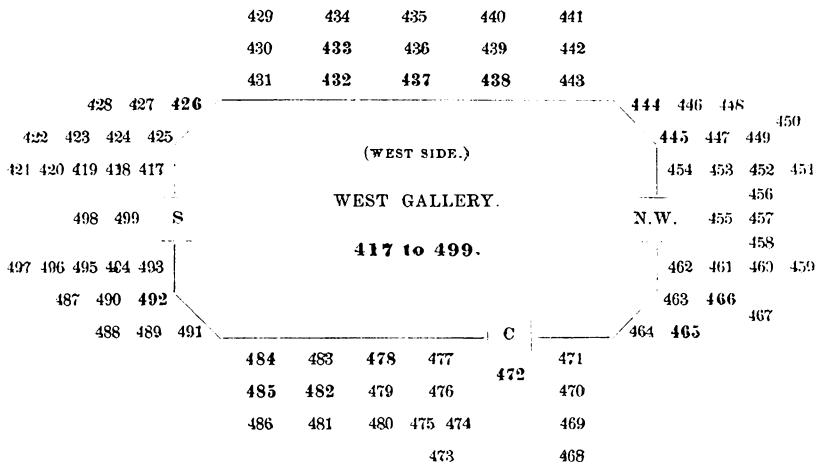
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No. 426.

20 X 30

No. 426. *Tuning up.*—J. G. BROWN, N.A.

An old man in his shirt-sleeves, just come in from his work, is tuning his violin. He is turning one of the keys with one hand, and thrumming the string with the other, *critically listening*, meanwhile, to catch the perfect note.



No. 433. 30 x 40. *Under the Beeches.*—R. M. SHURTLEFF, A.N.A.  
(Page 70.)



No. 432. 30 x 36. *Who Wins may Wear.*—L. E. WILMARTH, N.A.  
(Page 70.)

No. 433. *Under the Beeches*.—R. M. SHURTLEFF, A.N.A.

Scene in an Adirondack forest. In the shadow of a group of beech-trees stands a doe with her fawn crowding against her. Beyond, an opening in the forest lets in a flood of sunlight. Full of rich, bright greens.

No. 432. *Who Wins may Wear*.—L. E. WILMARTH, N.A.

A young woman with dark eyes and hair, twining a laurel wreath for a prize. Simple white dress, with piece of bright red embossed velvet across the lap, upon which branches of green laurel contrast well. She is leaning against the cushion of a sofa covered with tapestry of a Turkish pattern in bright colors. The face is relieved against a simple background.



No. 438.

29 x 36.

No. 438. "*What are the Wild Waves Saying?*"—WILLIAM MORGAN, A.N.A.

A sweet-faced child, seated in the doorway of an old fisherman's cabin, holds a sea-shell to the ear of the little dog in her lap. The dog, intent, evidently is wondering what it means. Girl of fair complexion, dressed in common clothing of subdued color—gray dress with red skirt, blue apron, and red handkerchief over the head. Dog, white. Background: gray sky and sea, dark interior.



No. 437. 28 x 28. *A Forest Brook*.—W. WHITTREDGE, N.A. (Page 72.)



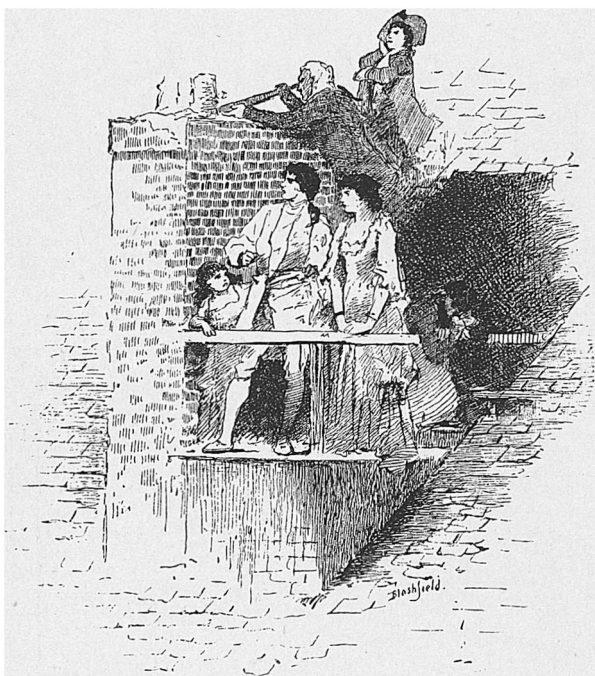
No. 444. 20 x 24. *Fishermen's Children*.—F. SCHUCHARDT, JR. (Page 72.)

No. 437. *A Forest Brook*.—WORTHINGTON WHITTREDGE, N.A.

Brook in the foreground, flowing through a forest of birches, into which has come a burst of sunshine, while patches of blue sky may be seen through the trees. The painting particularly illustrates the constant changes—decay and fresh growth—so characteristically seen in American forests.

No. 444. *Fishermen's Children*.—F. SCHUCHARDT, JR.

Two fishermen's children, standing on a cliff, looking out to sea with anxious expression, as if seeking to discover the boat which is to bring home the fishermen.



No. 445.

26 x 38.

No. 445. *Suspense*.—*The Boston people watching from the house-tops the firing at Bunker Hill, June 17, 1775*.—EDWIN H. BLASHFIELD.

"The day was clear and bright; the British, in their brilliant uniforms, presented a fine appearance. Thousands watched every movement from the house-tops in Boston and from the neighboring hills."—PATTON—*History of the United States*.

Only a fragment of Mr. Blashfield's picture is given here, illustrating the principal group on the top of one of the larger houses; a rather pretentious structure for those days—built of brick, and having a slate roof. This

house rises from among a number of wooden houses, each of which has a group of spectators on its roof. The architecture and costume of the time is followed closely in the painting.

Across the gallery, over the door leading to the corridor, is

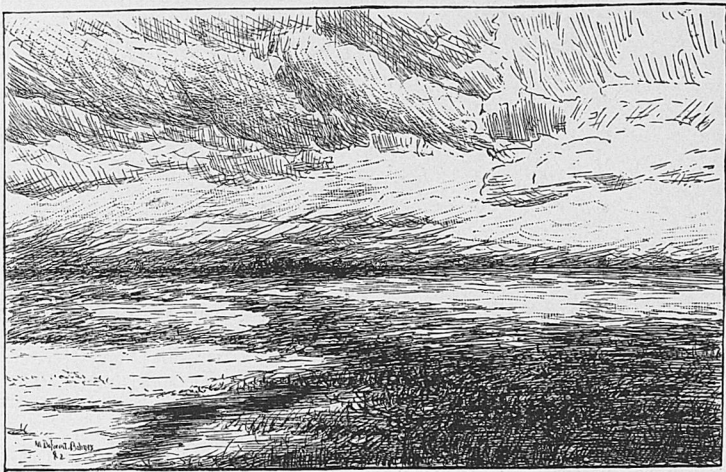


No. 472.

36 x 50.

No. 472. *The Twilight Hour.*—CARLETON WIGGINS.

A French peasant woman driving two cows up a winding road toward an old farm-house, in front of which are plowed fields. The study for the picture was painted in the country bordered by the Forest of Fontainebleau.



No. 466. 24 x 40. *The Path to the Sea.*—M. DE FOREST BOLMER.  
(Page 75.)



No. 465.

15 x 21.

No. 465. *Old Houses near Titian's Birthplace ; Venetian Tyrol.*—G. H. YEWELL, N.A.

Old houses in the village of Valle, near Pieve di Cadore, where Titian was born ; situated on the Ampezzo Pass, in the mountains North of Venice. The houses are plastered with stucco on the outside, and have a profusion of balconies, in the Swiss style.



No. 478. 18 x 24. *Waiting.*—SEYMOUR J. GUY, N.A.



No. 466. *The Path to the Sea*.—M. DE FOREST BOLMER. (Page 73.)

A stretch of the salt marshes below the second beach at Newport, R. I. ; coarse, yellow-brown sea-grass alternating with stretches of sand and little streams of water which trickle through the sand at low tide. A windy November day, just clearing after a storm.

No. 478. *Waiting*.—SEYMOUR J. GUY, N.A.

Country-girl with fresh complexion, dark hair and eyes, white dress with scarf of some light pink gauzy material, and straw hat. Bunch of flowers in her hand.



No. 482.

30 x 36.

No. 482. *Le Sommeil d'Amour*.—VERGILIO TOJETTI.

Cupid sleeping, on the bank of a quiet stream running through a dense forest. The boy is reclining upon a crimson robe partly over which is cast a gauze veil sprinkled with golden stars.

No. 484. *A Portrait*.—THOMAS LE CLEAR, N.A. (Page 76).

Half-length figure of a young lady. Purple velvet dress with black fur collar, purple velvet hat and feather. Background, a suggestion of landscape quiet in tone. The hastily drawn illustration does not at all do justice to the charming face in the picture.



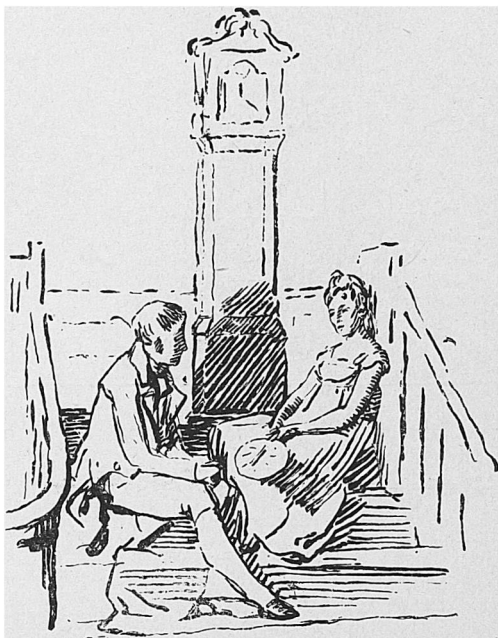
No. 484. 22 x 30. *Portrait.*—THOS. LE CLEAR, N.A. (Page 75.)



No. 485. 19 x 24. *Left in Charge.*—FRANK C. JONES.

No. 485. *Left in Charge.*—FRANK C. JONES.

Old colored servant, with infant in his arms, sitting under the shade of an apple tree, on a hot summer day.



No. 479.

20 x 27.

No. 479. *The Old Clock on the Stairs.*—SUSAN H. MACDOWELL.

“ There groups of merry children played,  
 There youths and maidens dreaming strayed.  
 O precious hours ! O golden prime,  
 And affluence of love and time !  
     Even as a miser counts his gold,  
     Those hours the ancient time-piece told.  
     Forever—Never !  
     Never—Forever !

LONGFELLOW.—*The Old Clock on the Stairs.*

Two persons seated on the stairs conversing. Interior of house, and costumes, of style of about seventy years ago.

No. 492. *Driving a Bargain.*—A. C. HOWLAND, A.N.A. (Page 78.)

Farmyard scene in New Hampshire ; late in forenoon ; bright sunshine. Man negotiating for the purchase of a calf attached to a rope held by the farmer. Farm buildings, chickens, etc., and farm laborer resting under apple-tree.



No. 492. 18 x 24. *Driving a Bargain.*—A. C. HOWLAND, A.N.A.  
(Page 77.)